1: McGee E-5 (1894-1895)1898 NU31 Seri NU31

The painted designs vary among different individuals, but are fairly persistent for each. The prevailing design at Costa Rica in 1895 was that of the aged matron known as Juana María (plate XVIII), with variations in detail such as that exhibited by her unmarried daughter Candelaria (the Seri belle shown in plate XXIV); next in frequency were the designs, in white and red, exhibited by the matrons portrayed in plates XX and XXII. Other designs observed are indicated in plate XXVI. The variations in individual designs are apparently due either to varying care in the application of the paint or to the degree of obliteration by wear—e. g., the withered Juana María sometimes put on her design askew and was negligent of details, while the blooming Candelaria greatly elaborated the details of the pattern and carefully perfected the symmetry of the whole when preparing for her full-dress sitting before the camera (plate XXIV), so that her design was then gorgeous by contrast with the nearly obliterated blur of a half-hour before. The designs are renewed every few days, especially for ceremonious occasions, and hence are practically permanent.

When grouped in relation to their wearers, the designs are found to exhibit family connection. Thus, Juana María's design is repeated, with greater elaboration of detail and with a pair of supplementary marks, in that of her daughter Candelaria; the winged symbol of the Seri matron portrayed in plate XX is repeated with minor variations in that of her daughter, the Seri maiden pictured in plate XXV; while the symbols of the mother and infant daughter depicted in plate XV are essentially alike. It is noticeable, too, that in the nearly spontaneous arrangement of individuals in the group shown in plate XIII there is a tendency toward subgrouping by symbols; and it was constantly observed that the family groups gathered about particular jacales (such as that shown in plate XIV) displayed corresponding designs, though there were frequent visitors from neighboring jacales bearing other designs. Briefly, all the observed facts, as well as the supplementary information gained by inquiry, indicate that the designs are hereditary in the female line, but are susceptible of slight modification both in elaborateness of detail and in the addition of minor supplementary features.

The principal apparatus and materials used in the face-painting are illustrated in plate XXVII. The chief pigments are ocher, gypsum, and the rare mineral dumortierite; the ocher yields various shades of red, ranging from pink to brown; the gypsum affords the white used in most of the designs; while the dumortierite is the source of the slightly varying tints of blue. So far as was observed, the pigments are not blended by mixing, though there is some blending due to overlapping in application. The ocher is commonly extracted and transported as lumps of ocherous clay or ocherous gypsum (plate XXVII, figures 1 and 5), though it is sometimes reduced to powder and transported in bits of skin or rag, or in cylinders of cane (plate XXVII, figures 3 and 4); and it is